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1912/13

NORTHWESTERN UNIVERSITY

EVANSTON and CHICAGO

THE SCHOOL OF MUSIC

ANNUAL CATALOGUE

1912-1913

Northwestern University

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THE SCHOOL OF MUSIC

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Evanston
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THE scholastic year coincides with that of the College of Liberal Arts, and is divided into Four Quarters of Nine Weeks each instead of Two Semesters.

Calendar

1912-1913

1912.		
Sept. 17	Tues.	and September 18, Wednesday, examination for admission.
Sept. 19	Thur.	First Quarter begins.
Nov. 20	Wed.	First Quarter ends.
Nov. 21	Thur.	Second Quarter begins.
Nov. 28	Thur.	Thanksgiving Recess to December 1, Sunday, inclusive.
Dec. 2	Mon.	Class work resumes.
Dec. 21	Sat.	Christmas Recess to January 1, Wednesday, inclusive.
1913.		
Jan. 2	Thur.	Class work resumes.
Jan. 29	Wed.	to February 4, Tuesday, regular mid-year examinations.
Feb. 5	Wed.	Second Quarter ends.
Feb. 6	Thur.	Third Quarter begins.
Apr. 9	Wed.	Third Quarter ends.
Apr. 10	Thur.	Fourth Quarter begins.
May 28	Wed.	to May 31, Saturday, Chicago North Shore Festival.
May 30	Fri.	to June 4, Wednesday, Final examinations.
June 11	Wed.	Fourth Quarter ends.
June 11	Wed.	FIFTY-FIFTH ANNUAL COMMENCEMENT.
June 12	Thur.	Summer vacation to September 17, Wednesday, inclusive.
Sept. 16	Tues.	and September 17, Wednesday, examinations for admission.
Sept. 18	Thur.	First Quarter begins.

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Instructor in Harp

Charles Stephen Horn
Instructor in Cornet

Elizabeth Liddell Shotwell, A.B.
Assistant Instructor in Piano

Janet Maureen Hanna
Assistant Instructor in Piano

Sheldon Burnham Foote
Assistant Instructor in Theory

The School of Music

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. Since 1891 it has been under the direction of its present head; and the growth and development of its work was of such a character that in 1895 the Department of Music was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, and Commerce.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and its designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the recently extended Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches,

* The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about four thousand students.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions; and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and are surrounded by wholesome religious and social influences.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 11 to 22.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists

who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago and Northwestern Railway, and a little less from the terminal of the Chicago and Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1. A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with standard oratorios, church music, and part-songs, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, and quartettes for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. A student orchestra giving opportunity for orchestra practice and acquaintance with the classical overtures and symphonies.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

7. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

8. Numerous recitals, concerts, and lectures, free to students.

9. The opportunity of taking collegiate or academic studies in connection with regular courses at no extra expense.

OUTSIDE ADVANTAGES

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

Admission and Instruction

Regular Course Students require preparation, Special Students require no preparation

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. High school graduation is not a prerequisite for entry, nor is the student required to take College or Academy studies. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 22 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items.

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.
To sing at sight music of moderate difficulty.
To play at sight hymns and pieces of the difficulty of a sonatina.
To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.
To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.
To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.
To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).
To play Viotti's 23rd or 28th concerto.
To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.
To sing vocalises involving scales and arpeggios with good intonation and pure tone.
To sing at sight melodies of moderate difficulty.
To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.
To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.
Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for a least one academic year.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they must enter at the beginning of the school year, pursue prescribed courses of study, and

become candidates for a certificate or diploma. As special students they may enter at any time and pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

Courses

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public and High School Music Methods.
VI. Normal Course in Piano Methods.
VII. Normal Course in Vocal Methods.

I. Course in Applied Music

By "Applied Music" is meant the practical study of piano, organ, violin or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

Candidates, who, upon entrance or at any any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given to make up any reasonable deficiency in College entrance requirements, in the Academy of the University, without extra expense. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music. Certificates are no longer the subject of formal public presentation.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year.

Introductory Harmony Form and Analysis A
Ear-training and Dictation AA
History of Music B
Solfeggio C
Ensemble, four and eight hand piano playing
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

Second Year

Harmony D
Ear-training and Dictation DD
Form and Analysis E
History of Music F
Chorus and Choir Training G, for vocal and organ students. Optional to piano students
Normal Piano Methods W, for piano students (see explanatory note below
Ensemble, pianoforte and strings, and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

Third Year

Counterpoint H
Advanced Harmony I
Advanced History of Music K
Analysis L
Ear-training and Dictation LL
Ensemble, pianoforte and strings. and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

Fourth Year

Counterpoint, Canon and Fugue M
Vocal Composition N
Instrumental Composition J
Analysis P
Ear-training and Dictation PP
Ensemble, chamber music
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

For hours of recitations and details of studies in Classes A to W, see pages 22 to 27.

For hours of Physical Culture, see page 43.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four years' course in applied music must satisfactorily perform programs conforming in general to the following outline:

Piano Students—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

Organ Students—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; slections from the works of Thiele, Widor, Merkel, or Franck.

Violin Students—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

Vocal Students—An operatic aria; an aria from Handel's Messiah or Haydn's Creation; an aria from a modern oratorio; group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week. It is required that organ practice be divided between the organ and pedal-piano.

Second, third and fourth year vocal students will attend the rehearsals of the Evanston Musical Club for their ensemble work, the membership fee being paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused.

Only such students as pay the full theory fee and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

All students in regular courses, whether vocal or instrumental, are obliged to take the first year study of Solfeggio, unless they can exempt themselves by passing a satisfactory examination.

Attention is called to Class W—Normal Piano Methods. This is a required study for all piano students who expect to graduate, or who may wish a certificate at the end of the second or third year of the course. It is the subject of an extra fee as indicated. It is recommended that this class be taken in the second year.

Fee, Course I: First and second year students, Theory, $22.50 a quarter; third and fourth year students, Theory, $25.00; plus the fee for one study in the table for Major Study Fees, pages 37 and 38. Additional studies if desired are taken from the table of Special Student Fees, pages 38 and 39. Students desiring Class T, U, or V are charged $10.00 additional, or Class W $5.00 additional.

II. Course in Theory and History of Music

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for admission should be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to pursuing satisfactorily the studies outlined in the schedule below, the candidate before graduation must receive one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty, such as a movement from a piano sonata by Beethoven, or he may compose and score an original work of considerable length. This must be satisfactory in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate is issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year	Second Year
Harmony D	Counterpoint H
Ear-traininng and Dictation DD	Advanced Harmony I
Form and Analysis E	History of Music K
History of Music B and F	Analysis L
Chorus and Choir-Training G	Ear-training and Dictation LL
College Study	College Study
Ensemble, optional	Ensemble, optional
Physical Culture, optional	Physical Culture, optional

Third Year	Fourth Year
Counterpoint, Canon and Fugue M	Canon and Fugue Q
Vocal Composition N	Vocal Composition R
Instrumental Composition J	Instrumental composition S
Analysis P	College Study
Ear-training and Dictation PP	Ensemble, optional
College Study	Physical Culture, optional
Ensemble, optional	
Physical Culture, optional	

For hours of recitation and details of studies in Classes D to S, see pages 22 to 27.

For hours of Physical Culture, see page 43.

Fee for Course II, $22.50 a quarter for the first year, and $25.00 a quarter thereafter.

III. Post-Graduate Course

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

IV. Literary Musical Course

This course is intended for students of high school age, and includes the most essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, algebra, English, history, Greek, biology, plain geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars, other than musical, see Book of Courses of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $87.00 a year. They will pay for their music tuition according to the Special Student Fees on pages 38 and 39 of this catalogue, minus a rebate of $20.00 a year.

V. Course in Public and High School Music Methods

Beginning with the year 1911-1912, this course was enlarged to cover two years of work instead of one year as formerly. It has been greatly expanded in scope, and is designed to fit the candidate thoroughly for the position of Supervisor of Music in the public and high schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale building, both major and minor, and to sing at sight simple melodies. In addition to the specified class work, opportunity is afforded for giving instruction to children at the Northwestern University Settlement in Chicago. Upon the satisfactory completion of the course, a diploma is granted.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position. As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are at the command of the student.

While the University does not offer courses in Public School Drawing, the schedule of studies in the Public School course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

SCHEDULE OF STUDIES, COURSE V

First Year

Introductory Harmony, Form and Analysis A	English in either the College of Liberal Arts or Academy
Ear-training and Dictation AA	Private Lessons in Voice or Piano
History of Music B	Rehearsals of Evanston Musical Club and North Shore Festival
Solfeggio C	Physical Culture, optional
Public School Methods T	

Second Year

Harmony D	Psychology and Pedagogy V
Ear-training and Dictation DD	College or Academy Study
Form and Analysis E	Rehearsals of Evanston Musical Club and North Shore Festival
History of Music F	Private Lessons in Voice or Piano
Chorus and Choir-Training G	Physical Culture, optional
High School Methods U	

For hours of recitations and details of studies in Classes A to V, see pages 22 to 27.

For hours of Physical Culture, see page 43.

Fee, Course V: Theory $32.00 a quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, $10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 37 and 38. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 38 and 39.

If Class T, first year, with U and V, second year, be taken simultaneously, the Theory Fee will be $42.50 instead of $32.50.

VI. Normal Course in Piano Methods

This course is designed for those intending to teach piano. It is two years in length, and with the exception of Class W, is identical with the first two years of Course I. Upon its satisfactory completion a certificate in Normal Piano Methods is granted.

The average piano student upon graduation from a school of music has studied and performed one or two concertos, a number of sonatas, works of Bach, and standard compositions by the better composers. He can creditably, and sometimes brilliantly, play the more important piano compositions; but when he begins to teach he is at loss what to do, because he has not learned how to instruct.

It is the object of the Normal Course in Piano Methods to give these inexperienced teachers a definite working plan, applicable to pupils of any age or any stage of advancement, and a varied and practical teaching repertory.

Class W of this course is divided into many sections of six or eight students each, meeting weekly in one-hour sessions, thus enabling each student to come into close touch with the instructor. It requires one full year of thirty-six consecutive weeks. It will comprise an orderly survery of the materials of music education with special reference to piano playing, from the rudiments to an advanced stage of attainment. Table-work and finger-play, in the form of games

for the purely physical and gymnastic development of the child, are discussed. The class examines a great amount of easiest piano literature, and a thorough study is also made of a large and varied assortment of teaching material of the more advanced grade, including instruction books, sonatine and sonata literature. Attendance upon the Children's Demonstration Classes of the Preparatory Department is obligatory. The student is required to keep a note book, and will be examined at the end of each semester.

Each student will be required to do some elementary teaching under the instructor's supervision either at the School of Music or at the Northwestern University Settlement in Chicago, the music department of which is under the supervision of the School of Music.

SCHEDULE OF STUDIES, COURSE VI

First Year	Second Year
Introductory Harmony, Form and Analysis A	Harmony D
Ear-training and Dictation AA	Ear-training and Dictation DD
History of Music B	Form and Analysis E
Solfeggio C	History of Music F
Ensemble, four and eight hand piano playing	Chorus and Choir Training G, optional
Solo Classes, Recitals and Concerts	Normal Piano Methods W
Applied Music, two half-hour lessons per week	Ensemble, pianoforte and strings, and Accompaniment
College or Academy Study, optional	Solo Classes, Recitals and Concerts
Physical Culture, optional	Applied Music, two half-hour lessons per week
	College or Academy Study, optional
	Physical Culture, optional

For hours of recitations and details of studies in Classes A to W, see pages 22 to 27.

For hours of Physical Culture, see page 43.

Fee, Course VI: Theory, $22.50 a quarter in the first year, $27.50 a quarter in the second year; plus the fee for one study in the table of Major Study Fees, pages 37 and 38. Additional studies, if desired, are taken from the table of Special Student Fees, pages 38 and 39. Students desiring Class T, U, or V are charged $10.00 additional.

VII. Normal Course in Vocal Methods

This course requires all the theoretical studies included in the first two years of Course I, with piano playing and modern languages, as well as two private lessons a week in voice culture and vocal methods from the Director of the Vocal Department.

Two years is the minimum time in which this course may be completed, but inexperienced students cannot hope to complete it in less than four years.

Upon its completion a certificate in Normal Vocal Methods is granted.

Fee, Course VII: $72:50 per quarter. Piano lessons extra, from the table of Special Student Fees, page 38. Students desiring Classes T, U or V $10.00 additional.

SCHEDULE OF THEORETICAL CLASSES

The following studies, which are referred to in the foregoing description of courses, are required studies therein. With the exception of A, AA, C, DD, G, LL, PP, and W, they are also electives in the College of Liberal Arts, the maximum credit allowed being twenty semester hours. The above excepted classes are open to College students, but bear no College credit.

A—Introductory Harmony, Form and Analysis Mr. Dodge

Scale and melody writing. Construction of the period. Intervals and two-part writing. Chord-reading. Small two-part primary forms. Triads, inversions, chord-connection in three and four parts, cadences, modulations, dominant sept-chord. Monday, Wednesday, Friday, 3; Tuesday and Thursday, 3; Saturday, 9:00. Text-book, Harmony and Ear Training," by W. A. White.

AA—Ear Training and Dictation Mr. White

Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chords and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Tuesday, Friday, 11 to 11:30.

B—History of Music Mr. Garwood

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illus-

trations of later periods by Instructor and members of the class. Myer's General History (revised edition) for cultural conditions. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. Thursday, 2 and 3.

C—Solfeggio Mr. White

Required of all students, whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. At the discretion of instructor, the student may be required to review the work in whole or in part.

C 1—Beginners, Monday, Thursday, 4 to 5.
C 2—Intermediate, Monday, Thursday, 12 to 12:30.
C 3—Advanced, Tuesday, Thursday, 3:30 to 4.
Text-books, "Melodia" and "Harmonia," by Cole and Lewis.

D—Harmony Professor Lutkin

Figured basses and harmonization of melodies, employing the use of triads, dominant, diminished, and supertonic sept-chords, with inversions, in dispersed harmony. Secondary sept-chords and chords of the ninth. Suspensions and tones foreign to the harmony. Organpoint, modulation, etc. Text-book, "Harmony," by G. W. Chadwick. Monday, Thursday, 11.

DD—Ear-training and Dictation Mr. White

Continuation of work in Class AA in all departments. Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both minor and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic part, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. Tuesday, Friday, 10:30 to 11. Tuesday, Friday, 12 to 12:30.

E—Form and Analysis Professor Lutkin

Chord-reading. Bach's inventions. Primary forms, principally from Mendelssohn and Chopin. Song or aria form. Minuets,

marches, scherzos, rondos, theme and variations, the sonata form. Sonatas as a whole. Preludes and fugues. Tuesday, Friday, 11.

F—History of Music Mr. Garwood

History of religious music. Dramatic and instrumental initiatives. Growth of form. Bach, Handel, Haydn, Mozart, Beethoven.

First Semester—Primitive and ancient religious music. Development of Christian ritual and song. Mediaeval mass. Lutheran hymnody. German cantata and passion. Bach. History of English church music. Congregational song. Folk song. Musical element in mediaeval drama. Operatic initiatives. Dramatic music of the eighteenth century.

Second Semester—Development of orchestra and instrumental forms. Mozart, Haydn, Beethoven. Operatic reform. Gluck. Artistic song. Schubert. Theses upon subjects assigned. Text-book, "History of Music" by Waldo S. Pratt.

G—Chorus and Choir Training Professor Lutkin

Primarily for vocal and organ students, but open to others. Its purpose is to give both organists and choir singers a practical routine in church music. Includes the study of hymns, chanting, canticles, anthems, sacred cantatas and the choral service of the Episcopal church. Thursday, 4. At Fisk Hall. First semester only.

H—Counterpoint Professor Lutkin

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10.

I—Advanced Harmony

Harmonization of chorales; remote modulations; unprepared and unresolved dissonances. Text-book, Foote and Spalding's "Modern Harmony." Wednesday, 10.

J—Composition Professor Oldberg

Primary forms, including the minuet, scherzo, march, etc. Simple and elaborate accompaniments. Score-reading, including viola clef. Monday, Wednesday, 3 to 4, or Tuesday, Thursday, 3 to 4.

K—History of Music Mr. Garwood

Music of the nineteenth century and present day topics. *First Semester*—Political, social, literary and art conditions. Romantic

period in opera and orchestra. Weber to Schumann. Religious music, oratorios and cantatas. Piano music of Weber, Mendelssohn, Chopin, Schumann, Liszt. Wagner. General survey of Romance literature with reference to Teutonic myth and legend of the middle ages. Wagner's operas. Opera in other European countries. Rossini, Bellini, Donizetti, Verdi, Auber, Meyerbeer, Bizet. The symphonic poem. Recent opera and oratorio. Critics and criticism. Present state of music. Schools, orchestras and musical organizations. Later nineteenth century composers. Twentieth century composers. Each student will read and prepare a review of some standard musical literary work. Textbook, "History of Music" by Waldo S. Pratt.

L—Analysis Professor Lutkin

Bach's well-tempered clavichord. Beethoven's sonatas. Brahm's pianoforte works. Concertos. Wednesday, 11.

LL—Ear-Training and Dictation Mr. White

Continuation of the work of Class DD. Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Monday, Thursday, 9:30 to 10.

M—Counterpoint, Canon, and Fugue Professor Lutkin

Counterpoint in five or more parts. Double and triple counterpoint. Canons in the various intervals. Tuesday, 9.

N—Vocal Composition Professor Lutkin

Exercises in the application of rhythms and forms to verse. Songs, duets, trios, quartettes, and part-songs. The anthem and the unaccompanied motette. The canticles and communion service of the Episcopal church. Monday, Thursday, 10.

O—Instrumental Composition Professor Oldberg

Song and aria forms. The various sonata movements. Compositions for piano and strings, and for small orchestra. Monday, Wednesday, 2, or Tuesday, Thursday, 2.

P—Analysis Professor Lutkin

Chamber music. Plain-Song, Greek modes, etc. Organ composi-

tions. Church cantatas. Oratorios and symphonies. Orchestral music from full score. Friday, 9.

PP—Ear-Training and Dictation Mr. White

Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. Hours to be arranged.

Q—Canon and Fugue Professor Lutkin

Canons by inversion, augmentation, diminution, etc. Fugues in three or more parts. Double fugues. Hours to be arranged.

R—Vocal Composition Professor Oldberg

The Cantata, with piano and orchestral accompaniment. Fugal and double choruses. The oratorio and the mass. Tuesday, 2 to 4.

S—Instrumental Composition Professor Oldberg

The sonata form in piano and chamber music. The overture and symphony for full orchestra. Wednesday, 8:30 to 10:30.

T—Public School Methods Mr. White

Purpose of Public School Music. Correct position of body; breathing exercises. The child voice—care and development. Voice-placing and training. Relation between speaking and singing voice. How to help monotones. Elements of notation. Use of pitch-pipe. General directions for daily use. Ear-training. Interval drill. Vocalises. Devices. Rhythm. Beating time. Sight-reading. Tone-thinking. Visualizing. Individual singing. Melody and verse-writing. Dictation and manuscript exercises. Rote songs—how to teach. Some interpretation. Part-singing—how to get the best results. Organization of work throughout grades. Order of lessons. Music systems—principles underlying. The art of conducting. Use of baton. Directing of choral music. Seating of chorus or class. The song element—primary, intermediate, high school. Relation of supervisor to superintendent and grade teacher. Teachers' meetings. Discipline. Programs for Commencement. Tuesday, Friday, 2.

TT—Public School Methods, Extension Work Mr. White

Purpose of public school music. The teaching of rote songs. The child voice—care and development. The elements of nota-

tion, and reaching of same. Interval drill. Ear-training. Rhythm. Time-beating. Sight-reading. Dictation. Song-interpretation. Part-singing. Organization of music plans throughout the entire eight grades. Order of lessons. Use of baton. The book-work of this course is based directly on the material and books used in the Chicago public schools, and will have direct relation with, and be direct preparation for that music work. In other respects that work will be similar to the methods course in the regular work at Evanston. Saturday, 10:30 to 11:30, in lecture room 401, Northwestern University Building, corner of Lake and Dearborn Streets, Chicago.

U—High School Methods Mr. White

High school chorus conducting. Management of high school orchestras, including the orchestral instruments, the transposing instruments, arranging and scoring of choruses for orchestra. Outline of harmony courses suitable for high school. Tuesday, Friday, 4. Given in the second semester only.

V—Psychology and Pedagogy Mr. White

Relation of psychology and pedagogy to general education, with particular application to musical education. Tuesday, Friday, 4. First semester only.

W—Normal Piano Methods Mrs. Haake

Ear-training, rhythm, and time-values. Notation. Sight-reading. Scale-building. Circle of fifths and signatures. Melody-writing. Technic. Games. Phrasing. Use of pedal. Dynamics. Ornamentations. Teaching materials. Questions and answers each lesson. Class work one hour a week. Practical teaching additional. Tuesday, Friday, 1.

Chicago Department

Courses in theoretical music are offered at the Northwestern University Building, corner of Lake and Dearborn Streets, Chicago, which in scope and content are identical with similarly designated courses given at Evanston. In the year 1912-1913 three courses, A, D, and TT, are offered.

Course A is given Wednesday at 4:30 and Saturday at 9:30. Course D is given Wednesday at 5:30 and Saturday at 11:30. Course TT is given Saturday at 10:30.

Courses A, D and TT bear credit in the School of Music toward the degrees of Graduate in Music and Bachelor of Music, and toward a diploma for Public School Music Methods. Course TT bears credit in the College of Liberal Arts of Northwestern University of two semester hours, Course D of four semester hours, while Course A bears none.

The Chicago Board of Education will grant one credit toward its Extension Work for 54 hours of actual recitation time in Courses A, D, or TT. Thus a teacher in the public schools may secure for Courses A and TT two semester hours of College credit, and three credit points in Extension Work; for Courses D and TT, six semester hours of College credit and three credit points in Extension Work. For fees, see page 40.

Registration may be accomplished at any time by communicating with Mr. Irving Hamlin, Secretary of the School of Music at Evanston, either personally or by telephone (Evanston 1900) or it may be done at the first sessions of the classes, on Saturday morning, September 28th.

Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven,

Schumann, Schubert and Chopin are chiefly used, but not to exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhthym. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight-reading is necessary before the course is entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing and the works of Bach, Mendelssohn, Merkel, and Guilmant compose the ground work of study. A good organ touch, comprising legato and staccato playing with their modifications, steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two-manual and one three-manual, and provision is made for pedal-piano practice. Use is also made of organs in local churches.

VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm,

even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied and preferably in their original texts, in which connection some knowledge of German, French and Italian is desirable.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective.

Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students the 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters, are used. Then follow etudes of Dotzauer, Gretzmacher, and Franchomme, Romberg, duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff and Molique are studied.

SOLFEGGIO, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses were required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechan-

ical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest

forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found on pages 22 to 27, Classes B, F and K.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second and third year classes.

CHORUS AND CHOIR-TRAINING

This class gives opportunity for organists, choir singers and choir directors to obtain preparation for church work of the most practical nature. The meetings are held in Fisk Hall, which contains an unusually fine three-manual modern organ, and are in the nature of choir rehearsals, the organ students playing in turn, and the vocal students taking part in solo, quartette and chorus work. A systematic study is made of church music in its various aspects, including the choral service of the Episcopal church.

ENSEMBLE, SIGHT-READING AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations

of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

An excellent amateur orchestra, in charge of the Director of the Violin Department, gives practical work to students in sight-reading and orchestral routine. Standard overtures and symphonies are studied, and advanced piano students have the privilege of playing concertos with orchestral accompaniment. For list of works performed by the orchestra, see Appendix, page 74.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, canticles and choral service of the Episcopal Church are taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of at least five great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

Diplomas and Certificates

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing Course VI or VII, or the second or third years of Course I. The fee for the diploma is $10.00 and for the certificate $5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention

Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

Fees and Expenses

All fees are for the year 1912-1913 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalogue of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses of theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents a quarter is charged each student. This fee covers admission to the Artists' Series of Concerts.

Musical Club Fees—Active membership in the Evanston Musical Club is three dollars a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

Diploma and Certificate Fees—The diploma fee is ten dollars. The certificate fee is five dollars.

Locker Fee—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

Free Courses—The classes in Solfeggio, the Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and others in departments of the University, are open to students of the School of Music, free of charge.

COURSE FEES

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents is charged in the first and second years, and twenty-five dollars in the third and fourth years, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-two dollars and fifty cents for the first year students, and twenty-five dollars for second, third and fourth year students.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of eighty-seven dollars a year, in addition to fees for Special Students in the School of Music, less five dollars a quarter.

V. *Course in Public and High School Music Methods*—A theory fee of thirty-two dollars and fifty cents is charged, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, II, VI or VII the fee is ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below. An additonal study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 38 and 39. If Classes, T, first year, with U and V, second year, be taken simultaneously, the Theory fee will be forty-two dollars and fifty cents instead of thirty-two dollars and fifty cents.

VI. *Normal Course in Piano Methods*—A theory fee of twenty-two dollars and fifty cents a quarter in the first year, and twenty-seven dollars and fifty cents in the second year, plus the fee for one major study as given in the table below.

VII. *Normal Course in Vocal Methods*—$72.50 a quarter, plus piano lessons from table of Special Students Fees.

Additional Fees—Students desiring to take more than one College study are referred to the statements of fees on page 188 of the general University Catalogue.

MAJOR STUDY FEES

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Private Lessons Each Week	One	Two
Organ		
Peter C. Lutkin (Special Organ rate, see page 16)	$25.00	
Odile Goddard Frost		$25.00
Odile Goddard Frost (Special Organ rate, see page 16)	15.00	
Piano		
Arne Oldberg		45.00
Victor Garwood		35.00
Carl M. Beecher		30.00
Margaret Cameron		28.00
Hila V. Knapp		28.00
Louis N. Dodge		25.00
Charles J. Haake		25.00
Nina S. Knapp		22.00
Nellie B. Flodin		22.00
Gail M. Haake		22.00
Lura M. Bailey		16.00
Voice		
G. A. Grant-Schaefer		50.00
Alta D. Miller		35.00
Bertha A. Beeman		35.00
Walter A. Stults		30.00
William H. Knapp		25.00
Myrtle Hatswell-Bowman		22.00
Hedwig Brenneman		18.00
Violin		
Harold E. Knapp		30.00
Alfred G. Wathall		20.00
Violoncello		
Day Williams		22.00

Theory

Arne Oldberg	45.00
Louis N. Dodge	25.00

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length.

Organ

Private Lessons Each Week	One	Two
Peter C. Lutkin	$30.00	$54.00
Odile Goddard Frost	15.00	27.00

Piano

Arne Oldberg	30.00	54.00
Victor Garwood	25.00	45.00
Carl M. Beecher	22.00	40.00
Margaret Cameron	20.00	36.00
Hila V. Knapp	20.00	36.00
Louis N. Dodge	17.00	31.50
Charles J. Haake	17.00	31.50
Nina S. Knapp	15.00	27.00
Nellie B. Flodin	15.00	27.00
Gail M. Haake	15.00	27.00
Lura M. Bailey	11.00	20.00
Elizabeth L. Shotwell	10.00	18.00
Janet M. Hanna	9.00	16.00

Voice

G. A. Grant-Schaefer	33.00	60.00
Alta D. Miller	25.00	45.00
Bertha A. Beeman	25.00	45.00
Walter Allen Stults	22.00	40.00
William H. Knapp	17.00	31.50
Myrtle Hatswell-Bowman	15.00	27.00
Hedwig Brenneman	12.00	22.50

Violin

Harold E. Knapp	22.00	40.00
Alfred G. Walthall	13.50	25.00

Theory		
Arne Oldberg	30.00	54.00
Louis N. Dodge	17.00	31.50
Violoncello		
Day Williams	15.00	27.00
Clarinet		
Charles J. King	10.00	18.00
Cornet		
Charles S. Horn	10.00	18.00
Harp		
Walfred Singer	20.00	36.00

FEES FOR PARTIAL COURSES

One hour a week (Classes AA, B, DD, F, G, I, K, L, LL, M, P)	$ 5.00
Two hours a week Classes D, E, H, J, N, O, R, S)	8.00
Three hours a week (Class A)	11.00
Class C (free to those taking other work)	1.50
Class T	10.00
Class U	10.00
Class V	10.00
Class W	5.00
Instrumental Ensemble (first year)	5.00
Instrumental Ensemble (second, third and fourth year)	10.00
Physical Culture (free to students in regular courses)	2.50
Children's Classes, one hour weekly	5.00

The above rates apply to students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees. Detailed information regarding the above classes A to W is given on pages 22 to 27.

PRACTICE FEES

Piano Practice:	
One hour a day	$ 3.00
Two hours a day	5.50
Three hours a day	8.00
Four hours a day	10.00
Three-manual Pipe Organ (including blowing) 30 cents an hour.	

Two-manual Pipe Organ (including blowing) each hour of daily practice, per quarter..... 10.00
Pedal Piano, each hour of daily practice, a quarter..... 5.00
Combination rate for two-manual pipe organ and pedal piano, each hour of daily practice, a quarter..... 7.50

CHICAGO DEPARTMENT

Class TT, one hour a week.....$ 5.00
Class A or D, two hours a week..... 8.00
Class A or D with Class TT, three hours a week..... 11.00

REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

General Statements

Musical Library

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

Examinations

Regular Examinations are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Second Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

Grades of Scholarship

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree of diploma, but not more than one-fifth of the work done under this Faculty offered to meet the requirements for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the proper time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate a student's withdrawal from the theoretical classes.

Absences from Class Exercises

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

Preparatory and Children's Department

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, organ, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparatory for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

Affiliated and Accredited Schools

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland and Evanston Avenues, Chicago, is an accredited school, whose courses prepare for the second year of the regular course. For information address Charles J. Haake, Director.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of summer. This room was used for the four Chicago North Shore Music Festivals and for the principal events of the last four Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of $2.50 a quarter is charged to Special Students.

Hours for Men

Gymnasium—11:20 to 12:20 daily; 4:00 to 6:00 daily.

Swimming Pool—10:00 to 11:30 daily; 2:00 to 3:00 daily, except Saturday; 4:00 to 6:00 daily, except Saturday.

Exercising Room—9:00 A. M. to 6:00 P. M.

Hours for Women

Gymnasium—10:30 to 11:20 daily; 2:00 to 3:00 Monday, Wednesday and Friday; 3:00 to 4:00 Monday, Tuesday and Thursday.

Swimming Pool—11:30 to 12:10 daily; 3:00 to 4:00 daily, except Saturday.

CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $3.00 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 63, for lists of works which have been performed and of soloists who have participated.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso, Bach and others. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less

important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 66.

THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The fourth festival of the series was given on May 29, 30 and June 1, 1912. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 650 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. The famous Theodore Thomas Orchestra of ninety players forms the orchestral contingent and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the new Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens brilliantly lighted from artistic electric standards, leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking. The four festivals have, however, netted a small profit in spite of the great expenses incurred. The next festival will be held in May, 1913. For programs of the four festivals, see Appendix, pages 61 to 63.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Thirty-eight student recitals were given in the past year.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eighteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, pages 65 and 66, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

ARTISTS' SERIES

Nine years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For a list of artists who have participated in the Artists' Series, see the Appendix, page 64.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half

performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

PIANOS AND ORGANS

The Mason & Hamlin piano is used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses thirty-eight instruments of this make, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of

students in attendance these dormitory facilities are in great demand, and they are frequently engaged long in advance.

The largest, Willard Hall, is under the immediate oversight of the Dean of Women, who lives in the building and associates with the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which date applications from any music students will be considered in the order of priority.

Additional dormitories for women in close proximity to the School of Music are available for music students These dormitories are conducted under the supervision of the Dean of Women in the same manner as Willard Hall, and the rates are from $6.00 to $9.00 per week. A descriptive circular may be had upon request.

Pearsons Hall and Chapin Hall are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin, Pearsons and Willard Halls several months in advance, as accommodations there are in great demand.

The University makes no provision at present for the residence of men students, who find little difficulty in securing comfortable homes in private families within easy reach of the school. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

Accommodations in private homes are also available for young women in case there is no available room in the dormitories

Room rent in town costs $1.00 to $2.00 per week for each occupant. Board with room in families, $5.00 to $8.00 per week. Board in clubs, $3.00 to $4.00 per week.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from

$6.25 to $7.25 a week, quarterly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room $145 a year, in quarterly instalments, at the beginning and at the middle of each semester, and are required to assist in the lighter housework.

For further information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Halls letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and students are assisted in finding satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same house in which young men students reside.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee, paid but once	$ 5.00
Theory Fee, $22.50 a quarter	90.00
Incidental Fee, 50 cents a quarter	2.00
Musical Club Tickets, 50 cents for each of three quarters	1.50
Text-books, Sheet Music, etc., estimated	12.00
Total Fixed Charges	$110.50

VARIABLE CHARGES

To a Piano Student	Minimum	Maximum
Piano Lessons, two a week, at the reduced fee granted to regular students	$ 64.00	$180.00
Piano Practice, 3 hours daily	32.00	32.00
	$ 96.00	$212.00
Fixed Charges as above, added	110.50	110.50
Total	$206.50	$322.50

To a Vocal Student

Vocal Lessons, two a week, at the reduced fee granted to regular course students	$ 72.00	$200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter	18.00	18.00
	$ 90.00	$218.00
Fixed Charges as above, added	110.50	110.50
Total	$200.50	$328.50

To a Violin Student

Violin Lessons, two a week, at the reduced fee granted to regular course students	$ 80.00	$120.00
Violin Practice Room, 4 hours daily	16.00	16.00
	$ 96.00	$136.00
Fixed Charges as above, added	110.50	110.50
Total	$206.50	$246.50

To an Organ Student

Organ Lessons, one a week, at special rate	$ 60.00	$100.00
Organ Practice, one hour daily	30.00	64.80
Pedal Piano Practice, one hour daily	20.00	20.00
	$110.00	$184.80
Fixed Charges as above, added	110.50	110.50
Total	$220.50	$295.30

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

Matriculation Fee	$ 5.00
Theory Fee, $32.50 a quarter	130.00
Incidental Fee, 50 cents a quarter	2.00
Text-books, Sheet Music, etc., estimated	12.00
Total Fixed Charges	$149.00

VARIABLE CHARGES

	Minimum	Maximum
Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students	$ 64.00	$200.00
Practice, 3 half-hours to 3 hours daily	18.00	32.00
	$ 82.00	$232.00
Fixed Charges, as above, added	149.00	149.00
Total	$231.00	$381.00

If the student comes to the Public School course with advanced standing in Harmony and Ear-training, and expects to complete the course in one year, the fixed charges of $149.00 will be increased to $189.00.

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches,

such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice three hours a day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the

students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $60.00 a year. More than one study costs the full tuition of $100.00 a year.

To "Special Students" in the School of Music a single study in the Academy costs $39.50 a year. More than one study costs the full tuition of $84.00 a year.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application for time some months in advance of the fall opening. Make application to the Secretary.

Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

PETER CHRISTIAN LUTKIN,
Dean.

Register of Students for 1911-1912

POST GRADUATES

Bailey, Lura Mary.....Evanston
Brenneman, Hedwig .....Evanston
Carter, Gertrude .....Evanston
Foote, Sheldon Burnham...Evanston
Goddard, Odile Marie....Evanston
Macdonald, Mary Edna...Evanston
Preston, Eva Emeline.....
.....Strawberry Point, Iowa
Seaman, Maurice Lewis.....
.....Battle Creek, Mich.
Sweet, Genevieve Ellen....Evanston

REGULAR COURSES

Addy, Mary Sophia.....Chicago
Allen, Guy Corken.....Evanston
Ammerman, Inez Lillian.....
.....Iron River, Mich.
Anderson, Della Mary.Clearfield, Pa.
Anderson, Meta .....Chicago
Anfinsen, Lyda Rella.....Leland
Annett, Thomas Howard....Galena
Austin, Electa Louise.....Chicago
Backus, Rella Juanita.....Evanston
Baily, Maurine Anna.....Lewistown
Baker, Margery Mae.Allegan, Mich.
Baldwin, Florence Lucile.....
.....Weyauwega, Wis.
Bassett, Janet .....Chicago
Beddow, Opal.....Waukon, Iowa
Beddow, Bernice Iona.Waukon, Iowa
Belknap, Charlotte Brainard..
.....Evanston
Bell, Pauline Hortense ....Kewanee
Bentley, Hazel Eilers.....
.....Fort Dodge, Iowa
Berry, Loretta .....Evanston
Bidwell, Almeda M.....Chicago
Braastad, Borghild Margaret..
.....Ishpeming, Mich.
Bradley, Mida Elizabeth.....
.....Chillicothe, Mo.
Brown, Elizabeth .....Evanston
Bruce, Helen Louise....Boise, Idaho
Bruce, Jean Kathryn.....Chicago
Buck, Helen Margaret.....Chicago
Bullis, Carleton Henry.....
.....Milwaukee, Wis.
Bushinger, Mary Gephart....
.....Monte Vista, Colo.
Butler, Bernadette Mary.....
.....Ishpeming, Mich.
Cabanis, Gretta .....Chicago
Campbell, Marvine Goldie...Chicago
Cardoff, Bessie Adelia.....
.....Owatonna, Mich.
Carlton, Edith Marion.....
.....Laurium, Mich.
Carter, Florence Gertrude....
.....Union City, Ind.
Cedarholm, May Eva.....Chicago
Cleworth, Beulah Rose.....Chicago
Coffman, Ethyl Emily.....Clayton
Colliver, Ruth .....Aurora
Combs, James Arthur .....Macon
Congdon, Gertrude .....Evanston
Cooke, Elma Ray.....Chicago
Cooper, Ruth Lillian.....Peoria
Corey, Roxie.....Fort Dodge, Iowa
Cornell, Edna Beryl....East Moline
Crain, Ethelyn Lucile.....
.....Linton, No. Dak.
Crane, Camilla Mary.....Chicago
Crozier, Ethel Beatrice.....Geneseo
Cuddeback, Julia.....Toledo, Ohio
Curtis, Cheryl Maria.....Sheffield
Davis, Mignon .....Rockford
Davis, Winifred J.....Chicago
De Coudres, Mary.....Evanston
Deming, Margaret..Highland Park
De Pew, Hutoka Wannita ...
.....Wolf Lake, Ind.
De Shazo, Jennie...Memphis, Tenn.
De Shazo, Susie....Memphis, Tenn.
Dudley, Marjorie Eastwood..
.....Evanston
Durham, Edith .....Oak Park
Dutton, Dorothy.....Nevada, Iowa
Dutton, Edith.....Winnipeg, Can.
Eberly, Elizabeth.....Joplin, Mo.
Ellis, Leon.....Spokane, Wash.
Emerson, Rose Cecilia.....Evanston
Enright, Mary .....Chicago
Erikson, Edith Alberta.....
.....Crystal Falls, Mich.

Eversz, Winnifred .....Evanston
Falcon, Myrtle Nightingale...
.....Evanston
Fallis, Clara Louise.....Danville
Fellows, Mrs. Mary C.....Chicago
Flynn, Mac A.....Chicago
Freese, Bernice.....Nappanee, Ind.
Frey, Vera Ethelyn..Tacoma, Wash.
Frisbie, Roger Corr.....Marseilles
Glasheen, Nellie Frances....Chicago
Goodsmith, Ruth Bowen....Chicago
Gordon, Charlotte Rose.....Havana
Graves, Nathaniel V.....Chicago
Greeley, Martha Helen...Winnetka
Greene, Ruth Leona.....
.....Grand Island, Neb.
Greig, Clarissa Ella.Cherokee, Iowa
Hall, Charles Ernest....Dayton, Va.
Hall, Lysle Griffeth...Galien, Mich.
Hamilton, James..Birmingham, Ala.
Hammond, Emily June.....Chicago
Harbaugh, Bertha Florence...
.....Highland Park
Harper, Mary Ellen.Unionville, Mo.
Harris, Gladys..Pembina, No. Dak.
Harter, De Lelia .....Evanston
Hartman, Louise....Remington, Ind.
Heath, Hazel .....Capron
Heathcock, Ocla Wickham..Chicago
Hebblethwaite, Anna Kathryn
.....Evanston
Heideman, Esther Anna.....
.....Waterloo, Wis.
Hjerlied, Helen Magnilla....
.....Decorah, Iowa
Hocker, Goldie Susan.Durango, Colo.
Hoff, Reva Clair.....Danville
Honn, Jessie May....Lebanon, Kan.
Hoover, Albert Cyrus..Genoa, Neb.
Hostetter, Eunice Lillian....Chicago
Hotaling, Grace..Fond du Lac, Wis.
Houston, Gertrude .....Joliet
Howard, Vesta Jeanette..Farmington
Howe, Charles Merwin....Evanston
Hoyt, Clara Maude..Decorah, Iowa
Hudson, Beatrice Mellor...Wilmette
Hunter, Rollin Roeck.....
.....Memphis, Tenn.
Johnson, Lois Mildred..Latrobe, Pa.
Jones, Edith Maldwyn.....
.....Minneapolis, Minn.
Jones, Glenna .....Kingston, Mo.
Jones, Josephine .....Danville
Jones, Ruth Gertrude..Lawrenceville
Justice, William Arthur....Evanston
Kappes, Marion .....Evanston
Kennedy, Laura Dawes.Collins, Iowa
Klein, Grace Anna.....Evanston
Klopp, Adah Eulalia..Omaha, Neb.
Knoll, Techla May.Union City, Ind.
Knox, Mary Louise.....Sheffield
Kormach, Flora .....Chicago
Landgraf, Orville Aaron.Rome, Wis.
Larson, Lucy Matholda.....
.....Bloomer, Wis.
Laub, Edna Hazel...Denison, Iowa
Lennox, Pama..Marshalltown, Iowa
Leonard Wilma Louise.....Chicago
Lindsay, Gertrude Ida.....
.....Escanaba, Mich.
Ling, Clara Gertrude.Sheldon, Iowa
Ling, Edith Maude...Sheldon, Iowa
Louthan, Ethelyn .....Canton, Mo.
Lusk, Miland Edmund....Wilmette
Lutton, Charles Edwin ....Evanston
McAdams, Cecilia Lora....Chicago
McCague Mary Gertrude.....
.....Omaha, Neb.
McGuffage, Mary E. C.....Chicago
McKercher, Roy Malcolm....
.....Saginaw, Mich.
McLaughlin, Mabel Dell.....
.....Storm Lake, Iowa
McQuillen, Mary Aline.....
.....Mishawaka, Ind.
Mack, Mildred Amelia.Warren Park
Martin, Anna Belle.....
.....Iron Mountain, Mich.
Martin, Stanley Arthur.....
.....Calumet, Mich.
Mellow, Olive Mae.....Lacon
Meltvedt, Etta Christina.....
.....Paullina, Iowa
Moffitt, Edith H.....Chicago
Mollette, Netta Margaret.....
.....Durango, Colo.
Mondereau, Le Roy...Meadville, Pa.
Moore, Mary Emma....Oregon, Mo.
Morgan, Russell Van Dyke...
.....Burlington, Iowa
Mountain, Agnes Veronica..Chicago
Murray, Jennie Evalyn....Evanston
Myers, Gladys Ruth..Sheldon, Iowa
Nelson, Marjory Antoinette...
.....Owatonna, Minn.

Newell, Florence Eleanor.....
.....Monticello
Nickerson, Rosemary .....Onarga
Nysewander, Nancy Ethel....
.....Des Moines, Iowa
Oliver, Kate W.....Chicago
Olson, Hazel .....Aurora
Olsson, Olivia.....Salina, Kan.
Olston, Stella Lillian.....
.....Lake Preston, S. D.
Pate, Lillian Ruth..N. Crystal Lake
Patton, Corinne Moore.....
.....Catlettsburg, Ky.
Phipps, Park .....Evanston
Plagge, Newton Oliver..Barrington
Price, Dorothy Margaret.....
.....Cleveland, Ohio
Pritchard, Fannie Isabella....
.....Geneseo
Prouty, Frances Lillian.....
.....Des Moines, Iowa
Pruen, Eleanor Orpha...Princeville
Ransom, Florence Cliff.....Rockford
Raymond, Margaret.....Evanston
Reichelderfer, Lola Edith.....
.....Harlan, Ind.
Reinke, Meta Julia..Marinette, Wis.
Richards, Grace Ruth.....Lena
Riebel, Vera Antoinette.....Chicago
Rime, Luella Christina.....
.....Dell Rapids, So. Dak.
Rime, Olga Henrietta.....
.....Dell Rapids, So. Dak.
Robinson, Margarite Rose....
.....Hampton, Iowa
Roper, Ellwyn .....Hobart, Ind.
Ross, Mildred Kathryn.....Chicago
Rund, Anna.....Bessemer, Mich.
Russell, Levi Douglas.....Chicago
Sale, Nelson T.....Enid, Okla.
Sand, Minnie Edna.....Geneseo
Saurer, Harold Dale..Bluffton, Ind.
Sefton, Mary Florence.....
.....Greensburg, Ind.
Schuster, Rudolph Stanley...Chicago
Scott, Florence Margaret.....
.....Omaha, Neb.
Shilberg, Ida L.....Chicago
Shoaf, Katie Lou..Covington, Tenn.
Silvius, Delwin Harold.....
.....Hampton Iowa
Smith, Angeline Elsie.....
.....Marlette, Mich.
Smith, Helen Merle.....
.....Grand Junction, Colo.
Spencer, Marjorie Elizabeth..
.....Kansas City, Mo.
Starnes, Mildred Elizabeth.....
.....Minneapolis, Minn.
Steele, Marie Patterson.....
.....Lansing, Mich.
Stewart, Florence Verle....Kewanee
Stiles, Myrlie Lola..Barronett, Wis.
Stringham, Edwin John.....
.....Kenosha, Wis.
Strohm, Albert Johann.....
.....Evansville, Ind.
Strong, Bethena Pavey....Evanston
Stults, Frances Willard....Evanston
Swartzlow, Jessie Frederica..
.....Sparta, Wis.
Swenson, Grace .....Chicago
Switzer, Vera Aline.....Farina
Taecker, Bertha Louise.....
.....Watertown, So. Dak.
Taylor, Florence .....Evanston
Templeton, Blanche Irene..Oak Park
Tidball, Jeanette .....Chicago
Trainor, Mame A.....Chicago
Travis, Florence .....Evanston
Twohig, Anna .....Chicago
Urbain, Lea Fantine.....Du Quoin
Urbain, Lottie Octavia.....DuQuoin
Van Pelt, John Amos.....Galesburg
Vincent, Esther Hayes.....Chicago
Wagenr, Frederick C.....
.....Chesterton, Ind.
Walsh, Margaret Mary.....
.....Richland Center, Wis.
Walter, Alberta Elizabeth....
.....Chatsworth
Ward, Clara Mae..Marinette, Wis.
Watts, Gaywood Lucile.....
.....Sutherland, Iowa
Webb, Marion .....Elburn
Wegener, Elizabeth Anna..Chicago
Weis, Ezra Herman Franklin
.....Reddick
Welch, Lucy Anna..Marathon, Iowa
Wells, Norma .....Evanston
Wheeler, Lora Louise .....Onarga
Whitelaw, Olive Stanton....Chicago
Widney, Willard Alexander..
.....Melrose Park
Wilcox, Leila Belle.....Princeville
Wiley, Zella Rosalie..Edgerton, Ohio

Willson, Madge Altura.....
.....Edgerton, Wis.
Wolber, Edna Pearl...Milledgeville
Wolf, Ethel Hattie.....Chicago
Wood, Laura Willard.....
.....Santa Fe, N. M.
Wycoff, Irving Orlando.....
.....Rock Rapids, Iowa
Zingham, Rita...Blue Earth, Minn.

SPECIAL STUDENTS

Allen, Geraldine Lenore.....
.....Laurens, Iowa
Allen, Harriet Gladys.....
.....Cherokee, Iowa
Antunes, Herbert F...Everett, Mass.
Arnold, Frances Elizabeth..Evanston
Avery, Willard Smith.Boulder, Colo.
Balchen, Anna Helen.....Evanston
Barker, Elizabeth .....Chicago
Beard, Mabel Lewis.....Petersburg
Beaubien, Jean .....Evanston
Bentley, Daisy .....Normal
Bently, Louise .....Chicago
Bernhisel, Helen Louise....Evanston
Berkeley, Lydia A.....River Forest
Berry, Katharine Kelley.....
.....Richland Center, Wis.
Bigelow, Katharine Lois...Evanston
Blackstock, Edith ....Rutland, Iowa
Bollman, Fred Keegan.Gas City, Ind.
Boot, Estell .....Evanston
Bradshaw, Agnes Boynton..Evanston
Brickman, Ruth Louisa..Eldora, Iowa
Bryant, Elsie Louise...Bethany, Mo.
Callahan, Samuel Miller..Winnetka
Carriker, Arthur Clyde.....Chicago
Chapman, Mabel Estelle...Wilmette
Connor, Mary Lucy.....Evanston
Corbette, Clifton Sherwin....
.....Edwardsville
Corbin, Florine Cleo.....Washburn
Cox, Viva Dora.....Evanston
Crawford, Nella Alice.....Evanston
Damewood, Grace Elizabeth..
.....Evanston
Dawes, Mrs. R. C.....Evanston
Dawson, Mary Ann..Rochester, Ind.
De Groff, Elizabeth Mae..Princeton
Delphina, Sister M.....Wilmette
Dent, Florence Myrtle.....
.....Council Grove, Kan.
Dobson, Ella E.....Evanston
Englehard, Margaret .....Evanston
Feiler, June .....Evanston
Fike, Mazy Anna....Claypool, Ind.
Fisher, Wilson Kelly.....Evanston
Ford, Jessie Eliza.....Algonquin
Foster, Melissa .....Evanston
Fuller, William Green.....Galva
Giddings, Leone .....Evanston
Goldsmith, Leta Will.....
.....Birmingham, Ala.
Graham, Florence Anna.....
.....St. Paul, Minn.
Griner, Mertie Luella.....
.....Middlebury, Ind.
Harris, Isabel W.....Evanston
Hawkins, Irene..San Francisco, Cal.
Heath, Lester I.....Chicago
Hebblethwaite, Mrs. Anna..Evanston
Hesla, Irene .....Prescott, Ariz.
Hoag, Erma Mae.....Maywood
Hobart, Elizabeth .....Evanston
Hogan, Constance .....McLeansboro
Holden, Harriet Huldah.....
.....Winfield, Iowa
Holgate, Eleanor .....Evanston
Hollen, Cora Alice..Eau Claire, Wis.
Howell, Marie Scripps.....Evanston
Hughes, Frances Mary.....
.....Downers Grove
Hull, Evelyn .....Waterloo, Iowa
Huntsinger, Phoebe Jane.....
.....Eau Claire, Wis.
Hurford, Jean .....Glencoe
Hurt, Ruth Anna.....Chanute, Kan.
Jackson, Florence May.....Freeport
Jennings, Marion .....Sterling
Johnson, Bess .....Fremont, Ind.
Johnson, Olive .....Chicago
Jones, Mabel Anne .....Evanston
Judson, Marjorie Lucile.....
.....Escanaba, Mich.
Kiess, Mary Henriette.....
.....Highland Park
Kimball, Maurine Winifred...Elgin
King, Maude Vernice.Kearney, Neb.
Kirk, Fredericka Victoria.....
.....Evanston, Neb.
Klatt, Genevieve Hedwig....Lincoln
Koerber, Barbara .....Winnetka
Linderman, Vivian Willard.Marengo

Little, Bessie .....Evanston
Loehr, Adele Marie.....Carlinsville
Lusk, Charles Blahomie....Wilmette
McCandless, Hazel Gray...Evanston
McCarthy, Mabel.....Buffalo, N. Y.
McCordic, Christine Ruth. Winnetka
McCracken, Alexander Allison
.....Chicago
McCulloch, Hugh Waugh..Evanston
McGuire, Florence Louise...Chicago
McRoberts, Mildred .....Chicago
Marcus, Lillian .....Evanston
Marks, Vernia.....Beloit, Wis.
Martin, Estelle Ruth.....Bement
Marvin, Marie Blanca.....Evanston
Mauff, Mrs. J. R.....Evanston
May, Grace .....Winnetka
Mayes, Pearl Stella .....Chicago
Meyer, Mary Bailey.....Evanston
Meyer, M. K.....Winnetka
Miller, Esther McDowell...Evanston
Minch, Verna Mae...Chalmers, Ind.
Mitchell, Mrs. Nellie R....Wilmette
Moore, Gladys Mae.....Morris
Moser, Helen .....Eldora, Iowa
Munier, Abram Elie.....Evanston
Naslund, Rose Elizabeth....Chicago
Noyes, Josef Harris.....Paris, Texas
Nyquist, Reuben Emil.....Moline
O'Hare, Mae Elenor.....Evanston
Ollson, Evalyn .....Winona, Minn.
O'Neill, Marjorie Edith.....
.....Buchanan, Mich.
Padgett, Helen Ryburn.....Ottawa
Patty, Nella Mae.....Oneida
Pendleton, Edna Daphine.....
.....Seattle, Wash.
Perry, Gertrude Elizabeth....
.....Williamsburg, Iowa
Petiot, Rita .....Evanston
Pohl, Ella W.....Chicago
Pratt, Evelyn Bronson.....Chicago
Ramirez, Cornello Canlas....
.....Orayat, P. I.
Raymond, Mary .....Evanston
Reese, Annie.....Scandinavia, Wis.
Rémy, Eleanor Reybrun....Evanston
Richardson, Lucy .....Evanston
Roberts, Ernestine.Caruthersville, Mo.
Rohloff, Helene Ida..Menasha, Wis.
Rollins, George Alcuin.....
.....Milwaukee, Wis.
Rost, Ethel Catherine.....Chicago
Ruby, Myrtle Bulah...Bethany, Mo.
Sager, Mrs. Elizabeth Rouark
.....Evanston
Sauer, Frank Joseph.....Evanston
Schuerman, Helen Minna...Evanston
Smith, Bertha .....Ocala, Fla.
Smith, Frederick George..Gary, Ind.
Smith, Marion .....Evanston
Snider, Venus Mildred...Hamlet, Ind.
Stebbins, Pearl E.....
.....Council Grove, Kan.
Steinbuck, Celia Dorothy...Evanston
Stephen, Mabel Ruth.....Evanston
Stinson, Jeannette Margaret..Chicago
Stratton, Lillian Blanche....Chicago
Tatley, Clara Geraltine.....
.....Bismarck, No. Dak.
Tennis, Elizabeth .....Evanston
Thomas, Cyra .....Evanston
Thornburrow, Mary Isabelle...
.....Wetmore, Kan.
Thurston, Gertrude .....Winnetka
Thurston, Helen Maria....Winnetka
Tietgens, Mrs. Paul.....Evanston
Tomblin, Beulah Elizabeth...Aurora
Traxler, S. Inez.....Evanston
Tyler, Lucy Isham.....Otego, N. Y.
Tyler, Verna May.....
.....Yankton, So. Dak.
Van Vlissingen, Eleanor Dorothy.
.....Evanston
Wait, Ethel Marguerite.Racine, Wis.
Walker, John Daniel.....Chicago
Wells, Miriam....Wauwatosa, Wis.
Whitman, Mrs. Antoinette Abel
.....Wilmette
Wigmore, F. M.....Evanston
Williams, Junia.....Guthrie, Okla.
Woodworth, Helen Hays...Evanston

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Arnold, George Randolph...Glencoe
Arnold, Paul Mitchell.....Glencoe
Arnold, Pauline Mitchell....Glencoe
Agnew, Maurice Gilliam..Evanston
Aiken, Helen Jeanette.....Evanston
Alward, Winifred Lee.....Evanston
Bauer, Mary Virginia.....Evanston
Billow, Elmer E., Jr.....Evanston
Boyd, Isabel Katharine....Evanston
Boyd, Margaret Frances...Evanston

Bradley, Francis .....Wilmette
Bradley, John Freeman....Wilmette
Brown, Bruce Keith.....Wilmette
Brown, Margaret .....Evanston
Cahill, John Watson.....Evanston
Costigan, Henry Dunster...Wilmette
Crew, William Henry.....Evanston
Danner, John Nicholas.....Evanston
Denyes, Elizabeth .....Evanston
Dobson, Harriet .....Evanston
Dupuis, Dorothy Eleanor...Evanston
Edwards, Dorothy .....Evanston
Elphick, Evelyn Frances...Evanston
Erby, Philip, Herman.....Wilmette
Erickson, Ruth Louise.....Evanston
Fanning, Ruth Norton.....Evanston
Ferguson, James Larnard, Jr..
.. ..Evanston
Forbes, Virginia Jane.....Evanston
Foster, Elinor .....Evanston
Gillis, Ethel Lillian.....Evanston
Gross, Theresa Rew.....Evanston
Hart, Lucile Ella.....Evanston
Hart, Lucy Lytton.....Evanston
Horton, Robert Kingsbury..Evanston
Illsley, Richard Mather....Evanston
Jackson, Mary Elizabeth...Evanston
Jahn, Charlotte Josephine..Evanston
Jensen, Evelyn Marie.....Evanston
Johnson, Margaret Adelaide..
.....Evantosn
Johnson, Margaret Ann....Evanston
Johnson, Parkman .....Evanston
Johnson, Pickens .....Evanston
Jonas, Hope Louise.....Rogers Park
Jonas, Lillian Katherine..Rogers Park
Keller, Jessie Ruth.....Evanston
Kimbark, John Rice.....Evanston
Kirk, Grace Madeline.....Evanston
Kirk, Ysobel Georgina.....Evanston
Laib, Bernice Margaret..Kenilworth
Laib, Gertrude Emma...Kenilworth
La Londe, Claribelle.....Evanston
La Londe, William Salem, Jr.
.....Evanston
Lau, Louise Catherine.....Evanston
Lewin, Pauline .....Evanston
Lilienfield, Virginia .....Wilmette
Longley, Harry Sherman Minkler .....Evanston
Ludlow, George Hartwell..Evanston
McCane, Beulah .....Evanston
McCulloch, Hathorne Waugh.
.....Evanston
McGoodwin, Elizabeth Gordon.
.....Evanston
Marcus, Helen Elizabeth...Evanston
Marks, Margaret .....Kenilworth
Matz, Charles.....Hubbard Woods
Matz, Emily .....Hubbard Woods
Miller, Helen Caroline...Edgewater
Newby, Pearl .....Evanston
Packard, Vernon Wing.....
.....Rogers Park
Passow, Dorothy Fuellgraff...
.....Rogers Park
Passow, Lauretta Fuellgraff...
.....Rogers Park
Passow, William Fuellgraff...
.....Rogers Park
Pearson, Dorothy Pearl....Evanston
Pritchard, Mary Virgina...Wilmette
Raddin, Louise .....Evanston
Rapp, Pearl Louise.....Evanston
Rigby, Cecil Collins.....Evanston
Roche, Adelaide Talbot....Evanston
Roche, Mildred De Gear..Evanston
Rosendahl, Eleanor Violet..Evanston
Rosenfield, John Mandel...Evanston
Rosenfield, William Mandel.Evanston
Row, Kathleen, Ethel.....Evanston
Rudolph, Ruth Marcella.....
.....Ravenswood
Sherman, Robert Trowbridge.
.....Evanston
Simonsen, Richard Lindgren..
.....Evanston
Simpson, Francis Marian..Evanston
Smoot, Evelyn Alice.....Evanston
Stacey, Grace Regina.....Evanston
Taylor, Dorothy .....Evanston
Trowbridge, Carolyn .....Evanston
Underwood, Pierson .....Evanston
Walter, John Lorenzo.....Evanston
Weston, Josephine Lamberton.
.....Evanston
Winslow, Arthur Fay.....Evanston

Appendix

PROGRAM OF THE FOURTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY, 1912

FIRST CONCERT

WEDNESDAY, MAY 29, 1912

Conductor: MR. LUTKIN

"Orpheus" } In concert form { ..... Gluck
"Faust" } { ..... Gounod

SOLOISTS

Mme. Alma Gluck, Soprano
Mrs. Rose Lutiger-Gannon, Contralto
Mr. Ricardo Martin, Tenor
Mr. Henri Scott, Bass
Full Chorus and Orchestra

SECOND CONCERT

THURSDAY, MAY 30, 1912

Conductor: MR. STOCK

SOLOIST

Mme. Ernestine Schumann-Heink, Contralto
The Entire Theodore Thomas Orchestra

Overture, Lenore No. 3, Op. 72 ..... Beethoven
Aria, "Andromache's Lament, from "Achilles" ..... Bruch
Mme. Schumann-Heink

Hungarian Dances, Nos. 17 to 21 ..... Brahms
Song, "The Three Gypsies" ..... Liszt
Mme. Schumann-Heink

Tone Poem, "Don Juan" ..... Strauss

INTERMISSION

Overture, "The Flying Dutchman" ..... Wagner
Aria, "Gerechter Gott," from "Rienzi" ..... Wagner
Mme. Schumann-Heink

Vorspiel, "Lohengrin" ..... Wagner
Overture, "Tannhäuser" ..... Wagner

THIRD CONCERT

SATURDAY, JUNE 1, 1912, 2:15 P. M.

(YOUNG PEOPLE'S MATINEE)

Conductors: MR. STOCK and MR. LUTKIN

SOLOIST

Mme. Alma Gluck, Soprano
Children's Chorus of 1400 Voices
The Entire Theodore Thomas Orchestra

Vorspiel, "Hansel and Gretel" ..... Humperdinck
Three-Part Canon, "Like as a Father Pitieth His Children" ..... Cherubini
Children's Chorus

Two Norwegian Melodies—
(a) "Heart Wounds" } ..... Grieg
(b) "Spring" }

Song, "Lo, Hear the Gentle Lark".....Bishop
Mme. Gluck

Cantata, "The Walrus and the Carpenter".....Percy E. Fletcher
Children's Chorus

INTERMISSION

Ave Maria, with Soprano Obligato.....Abt
Mme. Gluck and Children's Chorus

"The Spinning Wheel of Omphale".....Saint-Saens

Four Children's Songs—
(a) "Puppenlied"
(b) "Vogelnest"
(c) Schlaflied"
(d) "Mein Lieblingskind" } .....Zuckermann
Mme. Gluck

Polonaise in E .....Liszt

Patriotic Songs—
(a) "America, the Beautiful" .....Fearis
(b) "Dixie" .....Emmet
(c) "Sail On, O Ship of State".....Cole
Children's Chorus
(d) "America"
Children's Chorus and Audience

FOURTH CONCERT

SATURDAY, JUNE 1, 1912, 8:15 P. M.

CONDUCTOR, MR. LUTKIN

"Omar Khayyám" .....Bantock

SOLOISTS

Miss Christine Miller, Contralto — Mr. Reed Miller, Tenor
Mr. Charles W. Clark, Baritone
Full Chorus and Orchestra

List of Choral and Orchestral Works performed at the three former festivals of the Chicago North Shore Festival Association:

Choral Works

"Dettingen" Te Deum .....Handel
Cantata for Children's Voices, "Into the World".....Benoit
"Elijah" .....Mendelssohn
"Samson and Deililah".....Saint-Saens
Cantata for Children's Voices, "A Legend of Bregenz".....Bendall
The "Manzoni" Requiem Mass.....Verdi
"Judas Maccabaeus" .....Handel
"Caractacus" .....Elgar
"May" .....Carl Busch

Orchestral Works

Festival Overture and Choral Finale.....Arne Oldberg
Fifth Symphony .....Beethoven
March and Chorus from "Tannhäuser".....Wagner
Overture, "Liebesfrühling" .....George Schumann
Largo from New World Symphony.....Dvorak
Symphonic Poem, "La Belle au Bois Dormant".....Bruneau
Intermezzo and Perpetuum Mobile, Op. 3.....Moszkowski
Wotan's Farewell and Magic Fire Scene.....Wagner
Military March, "Pomp and Circumstance".....Elgar
Nocturne and Scherzo, from "Midsummer Night's Dream".....Mendelssohn
Valse and Finale, "Ruses d'Amour," Op. 61.....Glazounow
Picturesque Suite .....Alfred G. Wathall
Dramatic Overture, "Paola and Francesca".....Arne Oldberg
Andante Cantabile, from Symphony No. 5, Op. 64.....Tschaikowsky
Introduction to Act III, "Lohengrin".....Wagner

Waldeweben, from "Siegfried"....Wagner
Ride of the Valkyries, from "Die Walkure"....Wagner
Prelude to "Die Meistersinger"....Wagner
Overture to "Merry Wives of Windsor"....Nicolai
Invitation to the Dance....Weingartner-Weber
Overture to "Donna Diana"....Reznicek
"The Bee"....Schubert
Humoresque....Dvorak
Overture to "Oberon"....Weber
Symphonic Poem, "The Moldau"....Smetana
Variations and Finale from Suite No. 3, Op. 55....Tschaikowsky
Hungarian Rhapsody No. 2....Liszt
Festival March and Hymn to Liberty....Stock
March, "Rakcozy"....Berlioz
Suite "Der Königskinder"....Humperdinck
Concert Waltz No. 1, Op. 47....Glazounow
Suite No. 2, "The Wand of Youth"....Elgar

List of Artists at the three former festivals of the Chicago North Shore Festival Association:

Sopranos

Perceval Allen
Jane Osborn-Hannah
Mabel Sharp Herdien
Alma Gluck

Contraltos

Ernestine Schumann-Heink
Margaret Keyes
Rose Lutiger-Gannon
Janet Spencer
Louise Homer

Tenors

Dan Beddoe
Evan Williams
William B. Ross
George Hamlin
Reed Miller

Basses and Baritones

Arthur Middleton
David Bispham
Albert Borroff
Marion Green
Allen Hinckley
Clarence Whitehill
Horatio Connell

Conductors

Peter Christian Lutkin
Frederick Stock
Arne Oldberg
Barbara Ann Russell

EVANSTON MUSICAL CLUB

In the past seventeen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah," 18 times.
Mendelssohn, "Elijah," 4 times; "Hymn of Praise," "First Walpurgis Night."
Haydn, "Creation," twice; "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass," twice.
Coleridge-Taylor, "Hiawatha's Wedding Feast," 3 times; "Departure of Hiawatha;" "Death of Minnehaha;" "Endymion's Dream."
Brahms, "Song of Destiny;" "A German Requiem," 3 times.
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend," twice.
Cowen, "St. John's Eve," 3 times; "John Gilpin's Ride."
Elgar, "Caractacus," 3 times; "King Olaf," "The Black Knight."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio, selections
Mackenzie, "Dream of Jubal."
Franck, "The Beatitudes," twice.
Bath, "The Wedding of Shon Maclean," twice.
Clutsam, "The Quest of Rapunzel."
Mozart, Requiem Mass.

The following prominent artists have appeared at its concerts:

Sopranos

Lillian Blauvelt
Corinne Moore Lawson
Jane Osborn-Hannah
Sibyl Sammis
Mabel Sharp Herdien
Helen Buckley
Minnie Fish Griffin
Lillian French Read
Lucille Stevenson
Luella Chilson-Ohrman
Shanna Cumming
Genevieve Clark Wilson
Alice Verlet
Alice Merritt Cochrane
Ora M. Fletcher

Contraltos

Muriel Foster
Eleanor Kirkham
Sue Harrington Furbeck
Christine Miller
Jessie Lynde Hopkins
Mabelle Crawford
Rose Lutiger-Gannon
Emmy Pease

Tenors

George Hamlin
E. C. Towne
Edward Johnson
Holmes Cowper
Ellison Van Hoose
Glenn Hall
John B. Miller
Edward Strong
Alfred D. Shaw
Frank Ormsby
Garnett Hedge
Reed Miller
Evan Williams

Baritones and Bassos

Charles W. Clark
Frederick Martin
George Ellsworth Holmes
Joseph Baernstein
William Howland
Forrest Dabney Carr
Arthur Middleton
Arthur Van Ewyk
Gwilym Miles
John T. Read
Gustav Holmquist
Albert Janpolski
Marion Green
Albert Borroff

Violinists

Henri Marteau
Max Bendix
Leonora Jackson

Violoncellists

Bruno Steindel
Leon Stern

Organist

Frederick Archer

Pianists

Fanny Bloomfield Zeisler
Arne Oldberg

ARTISTS' SERIES CONCERTS

In the past nine years the following artists and organizations have appeared:

Organizations

The Kneisel Quartette, twice.
The Pittsburgh Orchestra.
Wood-wind Quartette from Thomas Orchestra, 3 times.
The University String Quartette, 39 times.
Arnolds Dolmetsch Company.

Singers

Minnie Fish Griffin, soprano
Glenn Hall, tenor, 3 times
George Hamlin, tenor, twice
Ellison Van Hoose, tenor
Albert Janpolski, baritone, twice
Cecil Fanning, baritone
Christine Miller, contralto
Gwilym Miles, baritone, twice
William Howland, baritone
Muriel Foster, contralto
Isabelle Bouton, mezzo-soprano
Frieda Langendorff, mezzo-soprano
Alice Merritt Cochrane, soprano

Pianists

Arthur Hochman
Allen Spencer
Augusta Cottlow, twice
Arne Oldberg
Silas G. Pratt
Katherine Goodson
Sigismond Stojowski, twice

Violinists

Leopold Kramer
Ludwig Becker

Violoncellists

Bruno Steindel, twice
Day Williams

Organists

George W. Andrews
Clarence Eddy
J. Fred Wolle

CHAMBER MUSIC

The following is a list of Chamber Music given during the past seventeen years by the School of Music String Quartette, assisted by members of the Faculty and others:

Bach, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.

Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and 'Cello, Op. 6, No. 1; No. 3.

Beethoven, String Quartette, Op. 18, Nos. 1, 2, 3, 4, 5, 6; Op. 59, Nos. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (four movements; the wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (first movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16; Variations, from Quartette, Op. 18, No. 5.

Borodine, Serenade Espagnole for Strings.

Brahms, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; String Quartette, Op. 51, Nos. 1, 2 and 3; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quartette, Op. 67; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.

Chopin, Polonaise for 'Cello and Piano, Op. 3.

Debussy, Claude, String Quartette, Op. 10.

Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.

Elander, Charles, Minuet for Strings.

Foote, Arthur, Quintette for Piano and Strings, Op. 38.

Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor. Scherzo, from Quartette in D.

Gade, Trio for Piano, Violin and 'Cello, Op. 42.

Godard, Trio for Piano, Violin and 'Cello, Op. 72.

Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.

Golterman, Concertstueck for 'Cello, 65.

Greig, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27.

Harris, Hubbard W., Sonata for 'Cello and Piano (second and third movements).

Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.

Haydn, String Quartette, Op. 77, No. 1; Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.

Herzogenberg, Quartette for Oboe, Clarinet, French Horn and Bassoon, E flat major.

Hoffman, Sonata for Violin and Piano, Op. 67.

Knapp, Harold E., String Quartette in C major.

Leonard, Duo de Concert, for Violin and 'Cello.

Liadow, Scherzo for Strings.

Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (second movement); Andante for Violin and Orchestra, Op. 6.

Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.

Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17; Divertimento, for Violin, Viola and 'Cello.

Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24, Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.

Protheroe, Daniel, String Quartette, A minor, Op. 52.

Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (first movement); String Quartette, Op. 17, No. 3.
Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.
Schubert, Charles, Andante and Caprice for 'Cello.
Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (first movement); String Quartette, D minor (421 K).
Schuett, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63.
Sinigaglia, L., Concert Etude, Op. 5.
Strauss, Richard, Sonata for Piano and 'Cello, Op. 6.
Svendsen, Allegro Scherzando.
Tschaikowsky, String Quarette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
Von Dohnanye, String Quartette, D flat, Op. 15.
Wathall, A. G., Suite for Strings.
Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
Weber, Josef Miroslav, String Quartette in B minor.
Weidig, Adolf, String Quartette, A major.
Wolf, Hugo, String Quartette, "Italienische Serenade."

THE A CAPPELLA CHOIR

During the past five years the A Cappella Choir has sung the following compositions:

Populе meus
Gloria Patri
Adoramus te Christe
Tu es Petrus
Tenebrae factae sunt
O Bone Jesu ..... Palestrina
Kommt mein Gespons
Matona, lovely Maiden ..... Orlando di Lasso
Jesu dulcis memoria ..... Vittoria
Exultate Deo ..... Scarlatti
Selection from Motette, "Jesu, Priceless Treasure" ..... Bach
O Villanella ..... Claude le Jeune
Down in a Flowery Vale ..... Festa
Lo, Now a Rose e'er Blooming ..... Praetorius
Kyrie eleison ..... 12th Century Plain Song
O Fillii et Filliæ ..... Ancient Hymn-tune
Sumer is icumen in ..... Ancient English Round
Since First I Saw Your Face ..... Thomas Ford
Now Is the Month of Maying ..... Thomas Morley
God be in my head ..... Davies
Alla trinita beata ..... Traditional Hymn
Come, Dorothy, Come ..... Swabian Folksong
The Keel Row ..... Border Folksong
Charlie Is My Darling ..... Old Scotch Folksong
Dalekarlien Dance (Harken, Gentle Maiden) ..... Swedish Folksong
Ar hyd y nos ..... Welsh Folksong
Brunette ..... 17th Century French
Listen Lordings Unto Me ..... English Traditional
Cradle Song. Edited by Franz Wuellner ..... German Folksong
Silent, O Moyle, Be the Sound of Thy Waters ..... Old Irish
Presentation of Christ in the Temple ..... Johann Eccard
Amor im Nachen ..... Gastoldi
Creation's Hymn ..... Beethoven
Quando corpus (Stabat Mater) ..... Rossini
Ave Verum ..... Gounod
All Among the Barley ..... Elizabeth Stirling
On High the Stars Now are Shining ..... Rheinberger

Hunting Song (Rise, Sleep No More) ..... Benedict
God So Loved the World (Crucifixion) ..... Stainer
The Waits ..... Saville
O Gladsome Light ..... Sullivan
So Happy in Thine House ..... O. Thomas
You Stole My Love ..... Macfarren
Lord, for Thy Tender Mercy's Sake ..... Farrant
Sleep, Holy Babe ..... J. B. Dykes
O Savior of the World ..... John Goss
The Mellow Eve is Gliding ..... A. J. Holden
God Is a Spirit ..... Bennett
Full Fathom Five ..... Wood
Corydon Arise (Six Elizabethan Pastorals)
Sweet Love for Me (Six Elizabethan Pastorals) ..... C. Villiers Stanford
The Lover's Counsel
Spring ..... Cowen
Evening (Intermezzo) ..... Lassen
Two Lovers ..... Hecht
A Legend
Hymn to the Trinity
Cherubim Song
Pater Noster ..... Tschaikowsky
Farewell to Summer ..... Brahms
Sunrise ..... Taneyef
'Round the Good Father's Door ..... Arkhangelsky
Around Us Hear the Sounds of Even ..... Dvorak
A Joyful Christmas Song
The Magi Kings ..... Gevaert
Christmas Song (Three Kings Have Journeyed) ..... Cornelius
Three Old Bohemian Christmas Carols ..... Carl Riedel
Night Whispers ..... W. von Moellendorff
Ave maris stella ..... Grieg
The Brook
Northern Slumber Song ..... MacDowell
Come, Sleep ..... Alfred G. Wathall
Serenade (with 'Cello obligato) ..... Arenski
Awake, Awake
On Himalay ..... Granville Bantock
As Torrents in Summer (King Olaf) ..... Edward Elgar
Northwestern University Hymn (Quaecumque sunt vera) ..... Haydn-Lutkin
Choral Blessing (The Lord Bless You)
The Day Is Past and Over
I Will Sing of Thy Power
Child Jesus Comes from Heavenly Height
Like as a Father Pitieth His Children ..... Lutkin
Night Song
There's a Song in the Air
I Will Lift Up Mine Eyes
A Song of St. Francis
Noel
At Christmas-tyde ..... Grant-Schaefer

SOME OF THE PROGRAMS OF THE YEAR 1911-1912

Artists' Series

Cecil Fanning, Baritone

Air from "Orfeo" (1607) ..... Monteverde
Air from "Richard Cœur de Lion" (1784) ..... Gretry
Du bist in Ruh ..... Schubert
Verschwiegene Liebe ..... Wolf
Der alte Herr ..... Herman
Der Erlkönig ..... Loewe
Die Weise guter Zecher ist
Ich fühle deinen Odem ..... Rubinstein
Morning
O Thou Billowy Harvest-field ..... Rachmaninoff

Smith's Song
Trottin' to the Fair ..... Old Irish
Songs by American Composers—
(a) June ..... Lulu Jones Downing
(b) Aedh Wishes His Beloved Were Dead ..... Clyde Van Nuys Fogel
(c) The Wind Speaks ..... G. A. Grant-Schaefer
(d) The Last Leaf ..... Sidney Homer
(e) Come, Let Me Dive Into Thine Eyes ..... Charles S. Burnham

MR. J. FREDERICK WOLLE, Organist, of Bethlehem, Pa.

Fantasia
Aria
Allegretto ..... Bach
Pastorale
Chorale
Prelude
Air and Chorus, from the Opera, "Helen and Paris" ..... Gluck
Scherzo from Second Organ Symphony ..... Widor
Siegfried's Death March, from "Die Götterdammerung,"
transcribed by J. Fred Wolle ..... Wagner
Spring Song ..... Shelley
Chorale, "A Rose Breaks Into Bloom" ..... Brahms
Theme and Finale ..... Thiele

CHAMBER MUSIC RECITAL

For Wood Wind Instruments

Mr. F. Starke, Oboe — Mr. C. Meyer, Clarinet
Mr. L. De Mare, Horn — Mr. H. Rabe, Fagott
(From the Theodore Thomas Orchestra)
Assisted by
Professor Arne Oldberg, Pianist (of the Faculty)

Quintette, E flat, Op. 16 ..... Beethoven
Serenade, Pastorale, Op. 18 ..... Oldberg

SONG RECITAL

MISS CHRISTINE MILLER, Contralto

1. An die Leier
Tod and das Mädchen ..... Schubert
Rastlose Liebe
Der Schmied
Ständchen ..... Brahms
2. Before My Window
Lilacs
Morning ..... Rachmaninoff
The Harvest Field (Tolstoi)
3. The Dove ..... Tuscany Folk Song
Lungi dal care bene ..... Secchi
Air of Lia, from "L'Enfant Prodigue" ..... Debussy
4. The Heart of Farazda ..... Malcolm McMillan
An Arabian Love Cycle (MMS)
5. My Love's But a Lassie ..... Hopekirk
Serenade ..... La Forge
Night and Dawn ..... Fairfield
Ecstasy ..... Rummel

ARTISTS' SERIES (Programs by the University String Quartette)

Harold E. Knapp, First Violin — Charles Elander, Viola
Alfred G. Wathall, Second Violin — Day Williams, Violoncello

CHAMBER MUSIC RECITAL

String Quartette, Op. 11 ..... Tschaikowsky
String Quartette, Op. 18, No. 3 ..... Beethoven

CHAMBER MUSIC RECITAL

The Quartette, assisted by Hila Verbeck Knapp, Pianist

String Quartette in C Minor, Op. 18, No. 4.....Beethoven
Quintette, for Piano and Sttring Quartette, Op. 44.....Schumann

CHAMBER MUSIC RECITAL

String Quartette in D Minor (421 K).....Mozart
Variations from String Quartette in D Minor.....Schubert
String Quartette in G, Op. 18, No. 2.....Beethoven

CHAMBER MUSIC RECITAL

The Quartette, assisted by
Mr. Franz Wagner.....Violoncello
Mr. Carl Sauter.....Contrabass
Professor Arne Oldberg.....Piano

Quintette, for 2 Violins, Viola and 2 Violoncelli, Op. 163.....Schubert
Quintette, for Violin, Viola, 'Cello, Contrabass and Piano, Op. 114.....Schubert

FACULTY CONCERTS

SONG RECITAL

MISS HEDWIG BRENNEMAN, Soprano

I.

"Waldeszauber" (Forest Magic).....Reinhold Herman
"Schlafliedchen" (Slumber Song).....
"Barbchen" (Barby).....
"Margot's Gesang" (Margot's Song).....Hans Hermann
From Ibsen's "Das Fest auf Solhaug"

II.

"Der Mond Kommt Still Gegangen"....
"Schoen Elschen" (Beautiful Elsie)....Joachim Raff
"Lorelei".....

III.

From "Seven Little Songs."

1. The Fiddler.....
2. Spinning Song.....
3. The Sad, Sad Story of Lord Firefly and Pretty Mistress Midge.....
4. Black-eyed Susan.....G. A. Grant-Schaefer
5. Slumber Song.....
6. The Sandman.....
7. The Cuck-Coo Clock.....

IV.

Immortal Love.....Arthur Nevin
His Favorite Flower.....Lowitz
The Silver Moon.....E. Nevin
My Lover He Comes on the Skee.....H. Clough-Leighter

ORGAN RECITAL

MISS ODILE GODDARD, Organist

Assisted by

THE A CAPPELLA CHOIR

Fantasie and Fugue (G Minor).....Bach
Rhapsodie No. 1 (D Major)..
Rhapsodie No. 2 (E Major).. on Breton Melodies.....Saint-Saens
Fantasie (E flat).....Saint-Saens
Exultate Deo.....Scarlatti
Alta Trinita Beata.....Traditional
Gloria Patri
Adoramus Te.....Palestrina
Good Friday Music (Parsifal).....Wagner
Intermezzo.....Callaerts

Christmas Carols—
Noel ..... Old English
Carol of the Birds ..... Old French
Holy Night ..... Barnby
A Joyful Christmas Song ..... Gevaert
Summer Sketches ..... Lemare
I. Dawn
II. Cuckoo
III. Twilight
IV. Evening
Marche Heroique ..... Lemare

SONG RECITAL

MRS. MYRTLE HATSWELL-BOWMAN, Soprano
Accompanied by
PROFESSOR G. A. GRANT-SCHAEFER

1. "O sleep, why dost thou leave me," from "Semele" ..... Handel
2. Chinese and Japanese Songs—
Don't Come in Sir, Please! (Chinese) ..... Cyril Scott
Three Maidens of Japan, Lady Moon, Little Miss Butterfly ..... Mary Turner Salter
3. Beloved in your absence ..... Woodforde-Finden
Songs my Mother taught me ..... Dvorak
Lullaby ..... Cyril Scott
The Cuckoo ..... Liza Lehmann
Song Cycle, "Dorothy's Wedding Day" ..... H. Lane Wilson
(Founded on old Dance Forms)

MRS. HATSWELL-BOWMAN, Soprano
Assisted by the following students

Miss Techla May Knoll ..... Contralto
Mr. Thomas Kennedy ..... Tenor
Mr. John A. Van Pelt ..... Baritone

ALUMNI RECITALS

MISS ESTHER WARD, Pianist, of the Class of 1910

Rondo G major, Op. 51 No. 2 ..... Beethoven
Nocturne, Op. 9 No. 1, Nocturne, Op. 72 No. 1, Ballade, Op. 23 ..... Chopin
Intermezzo, F minor, Cappriccio, B minor ..... Dohnanyi
Thème Varié, Op. 16 No. 3 ..... Paderewski
Elfinspiel ..... Heyman
Rhapsodie No. 12 ..... Liszt

MR. SHELDON BURNHAM FOOTE, Organist, of the Class of 1911

Chromatic Fantasy ..... Thiele
Melodia, Pastorale, Intermezzo ..... Reger
Adagio (in A flat) ..... Volckmar
Benediction Nuptiale ..... Frysinger
Fanfare ..... Lemmens
Fifth Sonata ..... Guilmant

STUDENT CONCERTS

MISS ANGELINE ELISE SMITH, Violinist, of the Senior Class

Sonate I ..... Rust
Concerto II (first movement) ..... de Beriot
Air ..... Bach

Deep River (American Negro Melody) ..... Coleridge-Taylor
Romanza Adaluza ..... Sarasate
Legende ..... Wieniawski
Suite ..... Schutt

MISS ANGELINE ELISE SMITH, Soprano, of the Senior Class

Aufträge
Der Sandmann
Stille Thränen
Volksliedschen ..... Schumann
Meine Liebe ist grün ..... Brahms
Der Neugierige ..... Schubert
Frühlingslied ..... Weil
Aria, Bird Song, from I Pagliacci ..... Leoncavallo
Romance ..... Debussy
I Wept, Beloved ..... Hüe
Chanson Provencale ..... Dell'Acqua
Lamp of Love ..... Salter
Wood Pigeon ..... Lehmann
Love's Springtide ..... Hammond
Voci di Primavera ..... Strauss

MISS MADGE ALTRURA WILLSON, Violinist, of the Senior Class

Concerto No. 7, Op. 9 ..... P. Rode
I. Moderato
II. Adiago
III. Rondo con spirito
Grande Fantasie Militaire, Op. 15 ..... H. Leonard
Suite No. 3, Op. 34 ..... Franz Ries
I. Moderato
II. Adagio non troppo
III. Perpetuum mobile. Molto vivace

MISS MARGARET RAYMOND, Pianist, of the Senior Class

Sonate F sharp minor ..... Schumann
Prelude and Fugue C sharp major ..... Bach
Air ..... Bach
Intermezzo ..... Brahms
Etincelles ..... Moszkowski
Etude C sharp minor ..... Chopin
Slumber Song ..... Wihtol
Cloches a travers les Fueilles ..... Debussy
Improvisation "Preislied" ..... Wagner-Schutt
Concerto C minor ..... Beethoven
1. Allegro con brio

Orchestral parts on second piano, Professor Oldberg

MISS JENNIE DeSHAZO, Pianist, of the Senior Class

Theme and Variations (for two pianos) ..... Schumann
Chromatic Fantasy and Fugue ..... Bach
Gavotte E major ..... Bach
Pastorale E minor ..... Scarlatti
Novellette E major ..... Schumann
Magic Fire ..... Wagner-Brassin
Tarantella ..... Moszkowski
Concerto G major ..... Beethoven
I Allegro moderato

Second piano part by Professor Oldberg

MISS SUSIE LAVERNE DeSHAZO, Pianist, of the Senior Class

Fantasy and Fugue, G minor ..... Bach
Sonata appassionata, Op. 57 ..... Beethoven
Nocturne, E major
Fantasy, F minor ..... Chopin
Concerto, G minor ..... Oldberg

Second piano part by Professor Oldberg

MISS LORETTA BERRY, Pianist, of the Senior Class

Concerto, D minor ..... Mendelssohn
Sonata Pathetique, Op. 13 ..... Beethoven
Fugue, D major ..... Bach
Nocturne, Op. 12 ..... Leschetizky
Etude, C minor, Op. 10 No. 12
Etude, C sharp minor, Op. 25 No. 7 ..... Chopin
Polonaise, Op. 40 No. 1
Scherzo, E major, Op. 54 ..... Chopin

MISS ELECTA LOUISE AUSTIN, Pianist, of the Senior Class

Choral Vorspiel, E flat ..... Bach-Busoni
Gavotte and Variations, A minor ..... Rameau
Sonata Opus 53, C major ..... Beethoven
Scotch Poem
Post Wagon ..... McDowell
Carillon ..... Oldberg
Polonaise ..... Moszkowski
Golliwogs Cake Walk
Dance of Puck ..... Debussy
Rhapsody C major ..... Dohnanyi

MISS MILDRED KATHRYN ROSS, Pianist, of the Senior Class

Sonata Op. 2 No. 3 ..... Beethoven
(a) Prelude ..... Mendelssohn
(b) Variations ..... Rameau
(a) Etude C sharp minor ..... Chopin
(b) Arabesque ..... Leschetizky
(c) Scherzo C minor ..... Chopin
Concerto D minor ..... Rubinstein
I Allegro con brio

MR. CHARLES E. LUTTON, Baritone, of the Senior Class

Hear Me Ye Winds and Waves (from Scipio) ..... Handel
Zueignung
Mit Deinen Blauen Augen ..... Strauss
Song Cycle in San Nazaro ..... Huntington-Woodman
Finland Love Song ..... White
Execution Dock (Mss.) ..... Grant-Schaefer
King Duncan's Daughters ..... Allitsen
African Love Song ..... Nevin
Siege of Kazan, from the opera "Boris Godounov" ..... Moussorgsky
Confutatis Maledictis (Requiem) ..... Verdi
Humorous Songs—
The Ballad of Little Billee (Thackeray) ..... Peel
Two Lovers and Lizette (Weeden) ..... Homer
Zummerzetzire (Old Song) ..... Newton
Tragic Tale (Thackeray) ..... Slater

MR. L. DOUGLAS RUSSELL, of the Senior Class

1. Blow, blow, thou Winter Wind ..... Sarjeant
2. Marie
   Wonne der Wehmuth ..... Franz
   Du Bist Die Ruh ..... Schubert
3. Widmung ..... Franz
   Der Wanderer ..... Schubert
   O! du mein holder Abendstern ..... Wagner
4. Morning ..... Rachmaninoff
   Serenade ..... Branscombe
   The Horn ..... Flegier
5. To Mary ..... White
   Thou art so like a flower ..... Grant-Schaefer
   My Ships that went a-sailing ..... Löhr
6. Raft Song ..... Nevin
   Noon and Night ..... Hawley
   Pilgrim's Song ..... Tschaikowsky
7. The Mummers' Carol ..... Lidgey

MR. LYSLE GRIFFITH HALL, Baritone, of the Senior Class

Recitative and Aria, "Hear Me! Ye Winds and Waves".....Handel
Creation's Hymn .....Beethoven
The Double .....Schubert
The Lotus Flower } .....Schumann
The Two Grenadiers }
Recitative and Aria, "Lord God of Abraham".....Mendelssohn
Drink to Me Only .....Old English
Young Tom O'Devon .....Russell
Requiem .....Homer
A Red, Red Rose.....Hastings
Contentment .....Salter
Simon the Cellerar.....Hatton
Invictus .....Huhn

THE A CAPPELLA CHOIR

University Hymn, "Quaecumque sunt vera"
Mediæval Sacred Music, Exultate Deo..... .....Scarlatti
Alla Trinita Beata.....Traditional
Gloria Patri
Adoramus Te Christe } .....Palestrina
Tu es Petrus

Aria, "Confutatis maledictis," from the Requiem.....Verdi

MR. CHARLES E. LUTTON

Modern Sacred Music, Pater Noster.....Tschaikowski
At Christmastide } .....Grant-Schaefer
Noel }
God be in my head.....Davies
Mediæval Secular Music—
Kommt mein Gespons.....Orlando di Lasso
Amor in Nachen .....Gastoldi

Songs—
I Wept, Beloved .....Hüe
Wood Pigeon .....Lehmann
Chason Provencale .....Dell 'Acqua

MISS ANGELINE SMITH

English Part-Songs—
The Lover's Counsel } .....Cowen
Spring }
Folk Songs—
Silent, O Moyle, be the sound of thy waters.....Irish
Ar hyd y nos (Solo, Miss Edith Jones).....Welsh
Dalekerlien Dance .....Swedish

Songs—
A Lament .....Grant-Schaefer
Siege of Kazan, from Opera "Boris Godounov".....Moussorgsky

MR. CHARLES E. LUTTON

English Part-Songs—
Full Fathom Five .....Wood
Since First I Saw Your Face.....Ford
All Among the Barley.....Stirling

THE A CAPPELLA CHOIR

PROFESSOR P. C. LUTKIN, Dean of the Music, Director

Sopranos	Altos
Miss Borghild Brasstad	Miss Della Anderson
Miss Elizabeth Eberly	Miss Florence Carter
Miss Leta Goldsmith	Miss Gladys Harris
Miss Reva Hoff	Miss Helen Hjerlied
Miss Edith Jones	Miss Josephine Jones
Miss Adah Klopp	Miss Techla Knoll
Miss Mary McCague	Miss Olivia Olsson
Miss Edna Pendleton	Miss Clara Ward
Miss Angeline Smith	

Tenors	Basses
Mr. Herbert F. Antunes	Mr. Fred. Bollman
Mr. James A. Combs	Mr. Lysle Hall
Mr. Sheldon B. Foote	Mr. Charles E. Lutton
Mr. James Hamilton	Mr. Levi D. Russell
Mr. Alexander McCracken	Mr. Harold D. Saurer
Mr. Delwin H. Silvius	Mr. John A. Van Pelt

THE SCHOOL OF MUSIC ORCHESTRA

Directed by Professor Harold E. Knapp

Symphony in D—I. Adagio-Allegro, II. Andante, III. Menuetto, IV. Allegro spiritoso ..... Haydn
Coriolanus Overture ..... Beethoven
Largo ..... Handel
Spring Song ..... Mendelssohn
Intermezzo ..... Mascagni
Blue Danube Waltz ..... Strauss
Merry Wives of Windsor Overture ..... Nicolai

The School of Music Orchestra, composed of students and townspeople, consists of the following: 10 first violins, 10 second violins, 4 violas, 4 'cellos, 3 contra-basses, 2 flutes, 2 clarinets, 2 French horns, 2 cornets, 2 trombones, tuba, kettle drums, big drum, little drum, cymbals and triangle. The following works have been rehearsed by the orchestra in the past year:

Beethoven—Second Symphony in D. Coriolanus Overture. Egmont Overture. Fidelio Overture, Promentheus Overture. Concerto, G major for Piano and Orchestra.

Mozart—G minor Symphony. E flat Symphony. Symphony in D. Don Juan Overture. Overture to Marriage of Figaro.

Mendelssohn—Scotch Symphony. Midsummer Night's Dream Overture. Melusine Overture. Fringals Cave Overture.

Schubert—Unfinished Symphony.

Haydn—B flat major Symphony. D major Symphony.

GRADUATING CONCERT OF THE SENIOR CLASS

THURSDAY, JUNE 6, 1912

At the University Gymnasium with Full Orchestra

Concerto for Piano and Orchestra, A minor, Op. 54 ..... Schumann
1. Allegro affettuoso
Miss Margaret Raymond

Concerto for Piano and Orchestra, G minor, Op. 17 ..... Oldberg
I. Moderato—Piu allegro, II. Non troppo adagio, III. Con brio
Miss Susie Laverne De Shazo

Recitative and Aria, "Hear Me! Ye Winds and Waves" ..... Handel
Mr. Charles Edwin Lutton

Concerto for Piano and Orchestra, G major No. 4 ..... Beethoven
I. Allegro moderato
Miss Jennie De Shazo

Concerto for Piano and Orchestra, E minor, Op. 11 ..... Chopin
I. Allegro maestoso
Miss Electra Louise Austin

Aria for Soprano, "Ah! Fors e lui," from La Traviata ..... Verdi
Miss Angeline Elise Smith

Concerto for Piano and Orchestra, D minor, Op. 70 ..... Rubinstein
I. Moderato assai
Miss Mildred Kathryn Ross

THE SENIOR CLASS OF 1912

Diplomas conferring the Degree of Graduate in Music

Four Years

Charles Ernest Hall.....Dayton, Virginia
Lysle Griffith Hall.....Galien, Michigan
Charles Edwin Lutton.....Chicago, Illinois
Margaret Raymond.....Evanston, Illinois
Mildred Kathryn Ross.....Chicago, Illinois
Levi Douglas Russell.....Chicago, Illinois
Ezra Herman Franklin Weis.....Reddick, Illinois
Madge Alturua Willson.....Edgerton, Wisconsin

Diplomas for Musical Proficiency

Four Years

Electa Louise Austin.....Chicago, Illinois
Loretta Berry.....Evanston, Illinois
James Arthur Combs.....Macon, Illinoiis
Jennie De Shazo.....Memphis, Tennesse
Susie Laverne De Shazo.....Memphis, Tennessee
Laura Dawes Kennedy.....Collins, Iowa
Angeline Elise Smith.....Marlette, Michigan

GRADUATES IN PUBLIC SCHOOL MUSIC METHODS

Two Years

Maurine Anna Baily.....Lewistown, Illinois
Marvene Goldie Campbell.....Chicago, Illinois
Elma Rae Cooke.....Chicago, Illinois
Julia Cuddeback.....Toledo, Ohio
Mary Enright.....Chicago, Illinois
De Lelia Harter.....Evanston, Illinois
Lucy Mathilde Larson.....Bloomer, Wisconsin
Clara Gertrude Ling.....Sheldon, Iowa
Cecelia Lora McAdams.....Chicago, Illinois
Jennie Evalyn Murray.....Evanston, Illinois
Olivia Olsson.....Salina, Kansas
Stella Lillian Olston.....Lake Preston, South Dakota
Margaret Raymond.....Evanston, Illinois
Lola Edith Reichelderfer.....Harlan, Indiana
Grace Ruth Richards.....Lena, Illinois
Levi Douglas Russell.....Chicago, Illinois
Florence Verle Stewart.....Kewanee, Illinois
Grace Swenson.....Chicago, Illinois
Vera Allene Switzer.....Farina, Illinois
Clara Mae Ward.....Marinette, Wisconsin

GRADUATES IN NORMAL PIANO MEHODS

Two Years

Ethel Beatrice Crozier.....Geneseo, Illinois
Mary Ellen Harper.....Unionville, Missouri
Jennie Evalyn Murray.....Evanston, Illinois
Albert Johahn Strohm.....Evansville, Indiana

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